## NOTES AT THE THEATRES.

The most eminent two among Englishspeaking actors now on the stage, Joseph Jefferson and Henry Irving, promise no change this week. Mr. Jefferson continues in "Rip Van Winkle" at the Star and Mr. Irving in "Becket" at Abbey's. Seekers of novelty in theatricals to-morrow night will divide their numbers between the Lyceum and the Casino, to find a new comedy at one house and a new opera at the other. The winter season will be started by Daniel Frohman's actors with a first performance of "An American Duchess," which is Clyde Fitch's English version of a French play by Henri Lavedan. Mr. Fitch has figured of late as the author of pieces that other men had written, and in the present case his scant acknowledgment-that his work is founded on a French theme"-does not seem to tell the whole truth. It is probable that in turning the French characters into Englishmen and shifting the scenes from France to England he has made no important modifications in the subject or the story which they present. But there are Americans in this comedy, and Mr. Lavedan, no more than other French fictionists, neither knew nor cared how to represent those personages truthfully. Mr. Fitch is very clever in characterization, and his talent has been directed, no doubt, to refashioning the Americans of "An American Duchess" from distortions into Ikenesses. The cast names Georgia Cay van. Herbert Keleey, W. J. Lemoyne, Fritz Williams. Mrs. Thomas Whiffen, E. J. Hateliffe. Charles Walcot, Eugene Ormonde, and Bessie Tvree from among the players familiar in Lyceum productions, and katherine Florence as an interesting recruit. The opera at the Casino is of the comic, lingling, and showy variety, to judge by the premonitions, though William W. Furst, the composer, may have been ambitious in making music for Lillian Russell, who is the important factor in the enterprise. The plece is called "The Princess Nicotine," and its authors are charles A. Byrne and Louis Harrison, adepta in providing jocose words for such purposes. The Casino receens under the new management of Canary & Lederer, who have undertaken to revive the former vogue of that house as a home of light opera. That "The Princess Nicotine" will have a sightly setting may be expected confidently. likenesses. The cast names Georgia Cay van,

While one of the Frohman stock companies begins its season at the Lyceum, the other is already under good headway at the Empire. Only successes play at the Empire," says Charles Frohman in his advertisements, "and The Councillor's Wife' is a success." interpreted for the comprehension of the general reader, that is a declaration by the manager that he will not keep pieces on his stage for the purpose of forcing them into acceptance through continuance beyond their just ance through continuance beyond their just deserts. His quick retirement of "The Younger Son" was evidence that the Empire is not to be a house of false pretences for plays that neither meet nor gain real prosperity. That is a sensible business policy, too, because a theatre is bound to lose favor if its manager disregards the verdicts of critics and audiences as to its entertainments. "The Councillor's Wife" is an extremely well-acted comedy, and its success with our rashionable. Councillor's Wife" is an extremely well-acted comedy, and its success with our fashionable people is marked. There is one case in town of quite unexpected good fortune for a play. "Shore Acres," at the Fifth Avenue, is a triumph for the advocates of "verity" on the stage. That these of literalism came from Boston marked with the brand of that city's cult upon it, and New York was prepared to let it fail here, notwithstanding such similar rural plays as "The Old Hemestead" and "The County Fair" had been immensely prosperous with us. But "Shore Acres" is to be continued at the Fifth Avenue until Dec. 11, the engagement of the Coghlans being delayed for that purpose, and will return after their departure.

by the reopening of the Casine, includes pieces that are lasting sturdly in various degrees of favor. "The Algerian" will stay at the Garden only through this week, but will not then depart from town, a transfer to Daly's having been arranged. Marie Tempest seems to have abated her whimsicality, both in exploiting herself and disappointing her audiences. She is missing no performances, and she has not been robbed, poisoned, or unduly kissed of late. "Erminie" approaches the end of its season at the Broadway, where Francis Wilson's revival of the longest-lived of musical farces has had full appreciation. The "Kehimoor" is still Oscar Hammerstein's interesting contribution to the bill at Koster & Italis. Light opera by Gouned finds an exponent at Herrmann's in "Philomon and Baucis." and the evening is to be flied out with "king liene's Paughter," in which Eleanor Mayo, a handsome and talented daughter of Frank Mayo, finds regular employment on the stage for the first time. Miss Mayo has sung in public occasionally, and now she becomes a professional actress, with a promise of good achievement. herself and disappointing her audiences. She

The supply of comic overs, now increased

Stuff and nonsense are attractive to a large proportion of people who go to the theatres for diversion, not for thought or culture, and they make up big as well as metry audiences. "Charley's Aunt" is as funny at the Standard walls of the town. "1402" at Palmer's is an embodiment of frolic in the form of a burlesque uncommonly well performed. "A Parlor Match," one of the best of the variety farces, returns to the Bijou, where its comicalities have been appreciated in the past, and where it has no future beyond this week, because its chief comedians, Mr. Evans and Mr. Hoey, are to part then, the former retiring from the statement of the latest and the latest are to be a superior of the latest are the latest and the latest are the latest cause its chief comedians, Mr. Evane and Mr. Hoey, are to part then, the former retiring from the stage and the latter going into a new play. The tenacity of "A Parlor Match's" life is remarkable. It has been in steady use ten years, mainly through the gensine humor of Mr. Hoey as a grotesque comedian. The amusing elements in "A Temperance Town" are the ones that recommend it, at the Madison square, to people who like the drollery that Charles II. Hoyt puts into his plays. The mishaps of the Prohibitionists and the comicality of some of the tipplers, as Mr. Hoyt depicts them, are most laughable. The same author has a new work, "A Milk-white Flag," ready for production elsewhere, preliminary to briogram it to New York. It illustrates militia soldiering in a rural district. That other mutable maker of humorous pieces on a much higher plane than that of variety farre. Edward Harrigan, also has a new play ready, though he has not yet named it, and there is no need of it at his theatre, where "The Woollen Stocking" has pot yet run its course. It is a thoroughly knows what that means. Harrigan entertainme knows what that means.

Sol Smith Russell will close his engagement at Daly's on Saturday with "April Weather." E. S. Willard will come to the Garden a week hence with "The Professor's Love Story," and Alexander Salvini to the Star with "The Three Guardsmen." Stuart Robson will revive "The Comedy of Errors" at Abbey's next spring. W. H. Sloan, the funny comedian in "1402," is a brother of the late George S. Knight; another in that burlesque, Walter Jones, was discovered in stage obscurity by Theresa Vaughu, and a newer grotesque in the company is John H. Keefe, who was taken last week on trial and kert. Anne O'Nell is now the leading actress with william H. trane on his tour. Charles Mitchell is the latest prize fighter to assault the drama. He is to be interpolated in 'The Romany Rive.' Eleonora Duse is prevented by iliness from keering a Berlin engagement. Theo is coming to New York on a social visit. The fact that Charles K. Harris is the man who wrote 'After the Ball' did not prevent a Milwankee girl of good York one social visit. The fact that Charles K. Harris is the man who wrote 'After the Ball' did not prevent a Miwankee girl of good family from marrying him. Miwankee girl of good family from marrying him. Miwankee girl of good family from marrying him. Miwanke Mandern Fiske, who has made plays of late instead of acting in them, will appear in laston to morrow in "Hester Crewe," from her own pen. Marie Sinnoit goes from Dally seempany to the lycem. The dancer called "La Bort," at the Union Square, is Bertin Fisch, once a frisker in "Adonis." Sarah Bernharit is acting in laris, the play being "Les Rois," by Jules Lamaitre, critic of the Journal des Incluse, Georgia Cayvan were a gown of spun glass in her Harlem performances last week. The littatio talk has it that Minnie Seigman, Robert Cutting, and the Kendals are thinly disguised characters in Alan Dalo's "My Footlight Husband." George Grossmith will make another American tour next winter. He was unsuccessful in this city, as even the best of monologue entertainers are, outside the variete. standing ber illness, but she advertises these appearances as her last on the stage. Fanny Bezerpoort's health is not good, and she misses a performance once in a white, but she counts on acting in a new Sardou drama next season. The lately produced play by Sardou. "Mme. Sans Gene." has been bought by Henry E. Abbey for America. A third work by the same author is due soon for Charles Frolman, who will probably assign it to John Drow; but the piece in which Mr. Frohman will next place Mr. Brew has been written by Henry Guy Carleton, who has finished pieces for N. C. tioodwin and Tim Murphy. Jeseph Arthur sars he has accepted the adverse verdict on "The Corneracker." and will have another work ready for next spring. "The Voyage of Rusette," which will soon be at the American an Ar English translation, is a showy affair. in an English translation, is a showy attair, in an English translation, is a showy attair, including a circus parade, and its success in laris was large. A noteworthy cast is being made for it here. Sydney hosenfeld refuses to believe that the failure of "The halomaker of Syria" at the Casino was conclusive, and he starts a company on a tour with it under the

changed name of "The Woman Ring." A new score has been composed by Mr. Englander. A comedy by Edward Fales Coward is to be acted soon. Philip H. Turner has retired from the firm of Proctor & Turner, and Proctor's will hereafter be managed by the former senior partner, along with his other theatrical business in other cities. Charles Frohman has bought the American rights in Sidney Grundy's "Sowing the Wind." now current in London, and will produce it before the end of the season.

At several theatres there is a relapse into the old fraud of selling tickets at advanced prices through mock speculators on the sidewalks. Edward Harrigan and his company will go to California in February, and the home house will be occupied by l'auline Hall for Honeymooners," The Schaeffer family of wonderful gymnasts, who were conspicuous in "America" in Chicago, cannot be brought to New York with the rest of that show, owing to our salutary law against juvenile performers. A. M. Palmer's stock company is playing its way toward San Francisch, where it is to stay four months. The organization is not affected at all by the withdrawal of Maurice Barrymore, for whose place Wilton Lackage was engaged before the start, or that of Frederick Robinson, who had to return to his classes here, and of course not by that of Mrs. Holiand, who played small parts only. Something of a set-back has been encountered, however, by the failure in Chicago of The Price of Silence," an adaptation from the German, but Mr. Falmer has other material on hand in plenty, new and old. Philadelphia has long been peculiar in its methods of the atrical business, and this season brings a fresh one in the selling of shares, the purchasers getting ticksts at a half rate and some of the profits, if there are any. A Beston crack military company, the Fusileers, marched to the theatre on the first night of "The Girl I Left Behind Me" in that city, in full uniform and with their band playing the old tune from which the drama derives its title. Two swindlors, pretending to be Hughey bougherty and a nephew of William J. Florence, got money from a lot of St. Louis amateurs by hiring them for a mythical company. A Pennsylvania policeman lost his coat, can, and clab by leading them to be used by a comedian belonging to a variety show that decamped. An Indianarolis manager has had to pay a verdict of St. 1900 to a man who, on remonstrating against the perturess of a ticket seller, was thrown very damagingly into the street. Signor Togeti, who panited the figures, draperies, &c., in the decorative scheme in most of the new hotels here, is doing the more delicate work on b. F. Keille's new Boston theatre. Of this house, Mr. Keith's general manager, F. F. Altee, says to The Sus. "The cost of building, furnishing, and paniting will be nearor Schoolou than half a million dollars, which was the sum at 'America" in Chicago, cannot be brought to New York with the rest of that show, owing to

The outside theatres, from Harlem to Brook lyn, and from Eighth avenue to the Bowery. have a good supply for this week of tried and approved performances. No experiments are made in them. Their audiences not only get plays that have stood the test of merit already. and it is carely that any depreciation in the players is observable. In the present case of the Harlem Opera House, for instance, the German Liliputians go there with "A Trip to Mara," and there is not an iota of change in company or scenery since they departed from Nitio's. Overat the Brooklyn Columbia, no alterations in Charles Frohman's Comedians or "The Other Man" are discoverable since they were at the Garden. The entertainment is precisely the same as during its long New York term. The new Brooklyn theatre, the Bjow, has a romantic Irish play in "Glen-da-Lough," and an engaging Irish comedian in J. K. Murray, who since and dances, as do some of his companions. James o'Neil Introduces a Dumas hero telliph avenue, at the Grand Opera House, in "Monte Cristo," and his interpretation of romantic melodrama will have to suddenly lose its attractiveness if the audiences are to fail of being pleased with it. The Bowery has modern excitement in the stirring city scenes German Liliputians go there with "A Trip to lose its attractiveness if the audiences are to fail of being pleased with it. The Bowery has modern excitement in the stirring city scenes of "The Poice latrol," the week's play at the People's. Third avenue is favored with Western horder realism at Jacobs's in "The Scout," which contains the sharpshooting of Dr. W. F. Carvet. Harlem is in fuck if it wants jelying, for "Fight Bells" is a conglome-rate of farce, pantomime and music at the Columbus.

Strangely enough, the first of our managers

o take advantage of the fame of the Midway Plaisance and its performers is Mr. Doris, the proprietor of the dime museum on Eighth avenue. Last week he showed a troupe of dancers from the Sandwich Islands. They ap neared in their native costumes and performed their native dances, accompanied by songs in their own tongue in the presence of crowds which included a great many men and women of a kind seldom attracted to a ten-cent place of amusement. There are three women in the company, and they are not had looking, although their color is one to which we are not accustomed. They do not resemble negress either in his or feathey are not had looking, although their color is one to which we are not accustomed. They do not resemble negroes either in his or feature, nor have they the kinky hair which is the characteristic of the African races. Their skin is light brown. They wear skirts made of the loinage of tropical plants. It was notable that in Fighth avenue the women wore underskirts which might have been made out of an old gunny sack, and which were assumed out of deference to the right code of morals which prevails on the west side, but, asside from these skirts, they were bare legged, atthough the men's lower limbs were clothed in black woollen tights. Then they arose and danced, not with their feet, but by a peculiar motion of the bias. It was the same dance which travellers have frequently seen performed in Honolulu during the reign of the late king kalakaua, but there it was giver with much less regard for the proprieties. Beside these dusky islanders there are several entertainers in the town who are engaged in interpreting the dances of their respective countries. Mile Duclere reminds us, at Tony Pastors, in the few steps which she takes, of the Madonna-faced Oters, of whom some one wittly remarked that he had seen her sing and heard her dance. There is another Spanish dancer at the Eden Musée—a slender, graceful, dark haired woman, who does high kicking in the latest Castilian fashion, and within a short time there will be at the Imperial Music Hall three young women of acknowledged skill and grace in performing the national dances of Hungary. As for Irish and negro dancers, they are always with us, but where is the manager who will give some strictly American form of terpsichorean art—like "Money Musk." for example?

For more years than even the oldest veterans

of negro minstrelsy can remember, a farcical

piece called "The Slippery Day" has been one of the corner stones of rough-and-tumble stage humor. It would be difficult to decide upon the authorable of this piece, but Tony Pastor, the dean of the variety guild, is sure that it was first performed in New York at his theatre in the Bowery, while men of equal experience affirm that it was given many years before that by the Baveis at Niho's Garden. Frank Moran, an anthority in such matters, says it was brest delivered to the world by Andrew Leavitt, an old-time minstrel performer. Now in the emptoy of Bieth A Harris of Boston, and John Wild declares that Bob Hart presented it at 444 Broadway in the early sevenities. If Androw Leavitt did write "The Slippery Day," it must be a bleasure to him to contemplate the extraordinary vitality of his work, and to know that, no matter how much the stage may be clevated by amateurs, reformed by the wiseners of naturalism and realism, or degraded by sordid and conscienceless hucksters." The Slippery Day," will go on forever, allording innocent and improving entertainment to generation after generation of playgoers to whom the speciacito of a man falling violently to the ground is forever a cause of mirth. The backbone of the old larce was what is termed in theatrical parlameca, "trick staircase," by which is meant a flight of steps arranged like a window shutter, so that when any one slepped on the upper one they all fastened out and the victim slid rapidly to the floor, New, if Ma. Leavitt were to visit New York during this week he would find variations of his old device in use in no less than three theatres, and perhaps in others unknown to the writer. It figures in "Erminic," and every admirer of Francis Wilson rejoices in the nimble and humorous way in which that comedian nerforms the sink. He will find it in "A Temperature Town," where it winds up a rather senting act in a most amusing manner, and again in "The torner timese of Avenue A." a constructed with much are on juries American lines. The speciacle of three great andioness for all the plays mentioned are presented. affirm that it was given many years before that by the Ravels at Niblo's Garden. Frank constructed with much are on juriely American lines. The spectacle of three great auditioners for all the plays mentioned are prosperous from the plays mentioned are prosperous from the honered invention, ought to make that authories that there have been other immortal dramatists beside Shakespeare.

That the multitude never wearies of the same old exciting dramatic material is proved by the "one-scene" plays which have taken a strong hold on the popular fancy of late years. and also by the ingenuity which is displayed by dramatic tinkers in devising new situations or revising old ones, so as to give to them a semblance of novelty. At Jacobs's last week there was a melodrama vivid enough to awakthere was a melodrama vivide enough to awaken the respect of the furbulent gallery for
which that house is famous, but very old. It
is called "The flottom of the Sea," and its chief
eituation around which the rest of the piece has
been constructed occurs at the bottom of the
ocean, the characters being submarine divers.
The stage is set to retresent a size of the
ocean, the flusion being carried out by means
of green gauze curtains, one or two of which
had been remared with thread that does not
match, applied by some one more thrifty than artistic. Great fishes are seen awimming about in this scene, and when the divers descend to the ocean's bed, each one encased in submarine armor and carrying a long rubber tube from which he obtains his supply of air, a gigantic cuttie fish appsars, attacks one of the divers on his way down, and is finally despatched with an axe. At the bettom of the ocean the villain seizes an opportunity to attack a man whom he wishes to put out of his way, and at the same time to throw the blame upon the innocent hero, who is also there in a diving suit. The two men struggle together, and the victim falls to the ground, the villain having cut his air tube in two. But the hero recovers after this apparently fatal disaster, and turns up during a trial on board the man-of-war. There he confronts the villain, and causes him to hurl himself head foremost into the sea through an open porthole. A newer entertainment with an element of excitement is that lurnished at Huber's Museum, where the man-eating lion is the feature of an exhibition which is in other respects a tranquil one. The king of the beasts shown here is called a "man eater" because he is anid to have killed a horse, and it is not always that a museum poster comes as near the truth as it does in his case. This lion is viewed with much interest by the wide-eyed, open-mouthed-crowds who have been attracted by the accounts of his exploids in Eighteenth streat, and not since Dot Sonwell was bitten by a rattlesnake last summer has the museum been so conspicuously in the public eye as it is now.

The past week was the one which managers of theatres have of late years come to look upon as the most dreaded of the whole fiftytwo with which New York is favored annually. It was the week of the Horse Show, and so great is the craze for horseflesh just now that it is hard to realize that just before the war a woman on horseback was rare in the town. In Mr. Olmsted's original plans for Central Park. no allowance whatever was made for bridle paths. But the growth of large fortunes brought a taste for luxuries, and what passion is there more absorbing or expensive than one for fast horses? Nowadays the people who by virtue of their wealth, activity, good looks, amiability, and other qualities, exert a dominating social influence in town, are more interested in hackneys and hunters than in any of the other amusements of life, and when any of the other amusements of life, and when the doors of the Madison Square Garden were opened for the Horse Show they were waiting for admission, and until the exhibition closed the fashiomable playhouses suffered serious-ly. The success of this annual exhibition of horses, to say nothing of that of the Barnum show, has caused speculative managers to de-vise schemes for a winter circus, in which show, has caused speculative managers to de-vise schemes for a winter circus, in which horsewomanship shall form the chief part of the entertainment. In one instance the or-ganizers of a scheme went so far as to empoy an architect to make plans and specifications for a handsome building, med-cifed after the Faris Hippodrome, and to be erected on Madison avenue in the vicinity of the Manhattan Athletic club. It was to be the Manhatian Athletic Club. It was to be used the year round as a one-ring circus and place for the exhibition of celebrated horses. The seats were to be arranged in the saccount the ring, like the oid-nashone I travelling circus, and the floor was to be so constructed that a portion of it could be lifted, disclosing a huge tank of water, in which aquatic performers like boily Adams and Clava Beckwith could disport. The venture was one to appeal to the pockets of men of wealth and lashion, and it might have been tried had not one of its chief projectors fled from the country, leaving a void in the saccoff the corporation in which he had been employed. But every year, when the liberse Show or the Barnum show makes theatrical business dull, managers get together and talk over plans for a whiter circus. There is discussion of this sort in the air now, and it is not improbable that another season will lind New York with a permanent hippodrome. and New York with a permanent hippodrome.

A curious occasional performance, whether t proves serious or ludicrous, will be that of "As You Like It," by women altogether, at Palmer's on Tuesday afternoon. The cast assigns respected and able actresses to the male roles, and, as they will not think of burlesquing their parts, there is not much danger of ridicule. The money raised will go to the deserving Women's Auxiliary League. Lotta Crabtree, Marie Jansen, William E. Sinn, Ellen Crabtree, Marie Jansen, William E. Sinn, Ellen Terry, Henry Irving, and Joseph Jofferson have bought boxes at Slov anjeee. It the experiment proves successful in an artistic sense, as it is bound to in a money way, it will probably re repeated in Boston. Philadelphia. Baltimore, and Washington. Next Thursday afternoon a new play called "The Fexan," and a dramatization of one of George II. Simp's poems, will be given by Charles Leonard Flotcher and his pupils. The Five A's will give a show at Tony Pastor's tonight for the benefit of their own and the Actors' Fund's coffers. The theatrieal advertising agents will give a show at the Star next Sunday. A specialty show will be given at the Park this evening. Sunday. A special Park this evening.

At the Irving Place Moser and Schönthau's comedy "Our Wives," newly put on on Thursday night, has proved to have enough material in it to satisfy the most greedy, and it is spirited and amusing, as well as sufficient in quantity. Moreover, Herr Conried's company play it very well at all points, making the most of its abundant cross purposes and co mical situations. English-speaking students of German will find it a good practice play, because there is no difficult dialect in it, and because the plain sizech is so well assisted by the good acting. It has to do with more things than wives. There are mixed bachelors in it, and disingenous husbands. and maidens who are not too simple, and the theme of the mother-in-law, as well worn and diblius as that theme is, is treated in a novel and distinctly amusing fashion. It is delightful to see the mother than the metal of the meta treated in a novel and distinctly amusing fashion. It is delightful to see the way in which the old fellow who is married, and who seeks a bit of comparatively innocent recreation away from home, is presented here, and it is also delightful to observe the way in which the unhood winked wife of his bosom is presented. There is a myth called Schultz, who is made to stand as the explanation of the old fellow's outings, and whom the wife pursues and dissipates; and a great deal of tun is afforded by a person who is hired to present himself as the materialization of Schultz, and who behaves most disastrously while assuming that difficult function. This is a particularly interesting part in the manifold scheme of the comedy, but it is all good and full and gratified houses have rewarded its production. its production.

Whistling girls don't always come to some bad end, whatever may be the case as to crowing hens, for Alice Shaw is in the Keith programme at the Union Square, and that can hardly be regarded as bad for her. Mrs. Shaw is the whistler who, after puckering her lips musically for a year or two in this city, went to London and for a season whistled in the drawing rooms of the fashionables. Her whistlings at the Union Square take place at 3:30 and at the Chino Square take piace at 3:30 and 19:30 daily. During the rest of the continuous entertainment a vaudeville company performs, and among its members are the two Franks, and month and Campbell, Charles Diamond, and Moore and Vivian. The week's opera is "Fra Diavolo." with Milton Aborn. Lithel Vincent, Joseph W. Smith, and Herbert Holcomb in the cast.

John Russell, a manager of variety farces,

has purchased the American rights for "The Corner Grocer of Avenue A," and will soon produce an English version of the current Germania success. Apropos of this piece of intelligence an old actor said to a Sun reporter:

Years ago a certain New York manager who had supreme confidence in his own judgment visited Paris for the first time in his life, declaring that he would get hold of some successful play and buy the rights to it for this country no matter what it cost. He remained in the French capital for a week and each night visited a different theatre without finding anything that be considered would suit his New York audiences. But at last, just as he was beginning to get discouraged, he noticed an immense crowd pouring into a handsome, brilliantly lighted theatre and followed them in, not knowing what play he was going to see. He could not understand a word of French, but his managerial instinct told him that the audience was not made up of doadheads, and that the applause, which was frequent and enthusias tic was all genuine. At the end of the first act he hurried away, sought ought a well-known dealer in dramas, and told him that well-known dealer in dramas, and told him that well-known dealer in dramas, and told him that he wished to buy the American rights of that particular piece. But you must know, my dear sir, began the play broker; but the manager interrupted him with Look a here, young man, I know everything about the theatrical business, for I've been a manager for sixty-eight years, and if you don't want to get that play for me somebody else will. The other shrugged his shoulders, smiled, howed, and departed, and the meat outgoing steamer carried with it the manager, in whose trunk reposed the manuscript of the great Partsian success. Arrived in New York, he summoned from Park row a gentieman who was known to be a good French scholar, and bade him translate the play for him. The next day the translator entered his office crying. Why, my dear sir, don't you knew that this play—'I know it all' serenaced the manager, for I've been in the husiness sixty-eight years, and if you don't want you to tell me nothing about it. Go on and translate that plees or give me bac intelligence an old actor said to a Sun reporter: Years ago a certain New York manager who iranslator smiled and departed, but when the parts were given out the leading man, leading woman, and low comedian appeared simultaneously in the managerial office and endeavored to explain something. See hers' cried the new frenzied director, I don't want you folks to tell me nothing, because I know it all. That play must be produced a week from Men ay night and that's all there is about it.' The play was produced and proved to be 'Macbeth,' which was at that time enjoying a vogue in Paris, and would doubtless have repeated its success in New York

had it not been for the fact that it lost a good had it not been for the fact that it lost a good deal of its original fire by being translated into French and then back again into English." The truth of this story is not guaranteed, but it is not improbable that when Mr. Russell receives his English version of "The Corner Grocery" from the hands of the crudite Mr. Neumah, who is now busy with the translation, he will discover a striking similarity between his new purchase and certain farcical pieces which have long been well known to English-speaking sudiences. Mr. Philipp has shown a great deal of cleverness in constructing a German play of local life on the Harrigan plan, but the piece as it stands will not have the same success in English which it is now enjoying at the Germania. The places of interesting sights range from

art exhibitions to dime museums, at ! a new place of visual wonders is being prepared in the building known as Tattersails', where Hagenbeck's trained beasts will be shown for the first time on Thanksgiving Day. The building will have 3,000 seats when ready, rising around a big central cage in which rising around a big central cage in which lions, tigers, boars, and other brutes will be put through their races. Hagenbeck's menagerie was a great thing in the Midway Plaisance at Chicago. The Eden Musée has additions to its large collection of wax works, and the stage entertainment includes new dances by Deiprede and his daughters, and songs by Ottillie and Zaida. Huber's Museum exhibits the lion Wallace, besides the boxing monkeys, a bearded woman, and a troupe of gorgeously costumed Japanese acrobats. The Huber Theatronow has a continuous bill of varieties, Doris's Museum is proud of its wrestling bears, warranted "the only ursine Muldoons in the world;" also, the Lemiardos in knife throwing, "to which the feat of William Tell was not a circumstance," the Trees Loopard children, spotted, black, and white, from the dreaded Guinea coast; Sol Stone, the lightning calculator, and Mora, the juggler; while in one theatre is a vaudeville company, and in the other a stock company plays "The Danites." The Crystal Muze seems to be a permanency in upper Broadway, and as it is natented, it escapes all rivalry. A collection of Dori's nainting is accessible at Seventh avenue and Fifty-third street. The candy tair is open at the Lonox Lyceum. The at Loan exhibition continues at the Academy of Design. lions, tigers, boars, and other brutes will be

An old-fashioned pantomime, with its clown and pantaloon, harlequin, and columbine, prankish and sportive in the well-remembered ways, is conspicuous in the bill of the twelve-hour show at Proctor's, and it is likely that many folks are hungering for it, just as they are for a one-ring circus in their youth. In the vandeville company at this theatre are the four Vendomes, an equal number of the Nelson sisters, and still another quartet of avison sisters, and sill another quartet of funmakers called the Fig Four. There, too, are Harry Watson, Alice hutchings, Fuck and Judge, Conway and Davis, Little saids, Sato, Chara Beckwith, Martin and Weish, Caedo and Vera, Georgie Bryten, the Brunelles, Edward Clarence, the Weston sisters, Pete Griffin, George F. Van, and the Lavernes, Plays of a showy sort, yet not spectacular it

the ordinarily accepted meaning of the word. nor ret realistic in the sense of being mecharteal are at three of our his theatres 'Olaf." at Niblo's, is a fine example of German omanticism rendered into English and per formed forcibly by a capable company. It will stay there nearly or quite to the end of the year. "In Old Kentucky" is thought to have about the same lease of life at the Academy of Music, where its scenes of horse training and racing are sights worth seeing. "The Prodigal Daughter" is limited to a few weeks more nt the American, where it has kept the stage continuously since last spring's opening of that house. The battle, camp, and prison scenes of "Maine and Georgia" are graphic scenes of "Maine and Georgia" are graphic at the Fourteenth Street, and neople with a sense of humor, as well as those who like noise and bluster, are sure to derive a great deal of enjoyment from them. There are two great acts in this play, the first and the fourth, although the second, which represents in a most greewoine fashion the horrors of Andersonville prison, is one not likely to be forgotton by these who see it. Mr. Stockwell is the regularly ordained and sularied funny man of the company, and well does be strive to earth his reward, but a great deal of the merriment of the piece is not connected with him in any way, and is furnished unconsciously by the authors and the different members of the company. We ascribe it to more than one nutber, because "Maine and Georgia" is not a new draum by Howard P. Taylor, as advertised but substantially "That Man from Maine a nice eacted in the West some years ago, and then accredited to Harry Meredith. When will the tinkering playwights learn the futility of such inserpresentation? The fun begins in the first act, when the hero, who is a stalwart young farmer, begins to talk about love of country, and to proclaim his intention of going at once to the front, without even waiting to ask how much bounty the State offers. Three couples are paired off as rapidly and unceremonicusty as so many robins mating in the spring, and, when that is over, the hero has an absurd quarrel with his hired man which is witnessed by a mysterious character who sandendy appears at the back of the stage, shakes his fist, and retires, but not before the audence has recognized him as the villain of the play. In order that there may be no doubt of his sinister intentions, ne wears whiskers of the blackest purchasable dye. That, after all, is the most direct method of revealing wickat the Fourteenth Street, and people with most direct method of revealing wick-ed intentions, though the exponents of the "natural" school of acting would un-doubtedly scoff at this method as being too theatric. The quarrel ended, the hero and farm laborer slake hands, and the latter goes into the barn to actend to his work, while the former returns to the house. Then the villain appears, and, in further proof of his inten-tions, reveals a mondescript dialect, which seems to have been made to fit the black whis-ters. Picking up a large stone, he burds seems to have been made to fit the black whis-bers. Picking on a large stone, he hards it through the open term floor, and strikes the farm hand full in the lace. "Must I die here and alone?" says the latter to himself. "No," and, although mortally wounded, this consci-entious and ambitious actor staggers through the open door and succeeds in reaching the centre of the stage, where he expires in full view of the sudience. Then the hero re-turns, and, after hearly slepping over the prostrate form two or three times, finally

turns, and, after hearly steeping over the prostrate form two or three times, finally sees it, and starts back with a cry of horror, to find himself confronted by friends and neighbors, many of whom have agricultural injudements in their hands, by this novel stage device, they are made to believe him guilty of the crime, and, in order to avoid the tedious litigation incident to such affairs, he escapes at once and enlists in the arm. The heart of the crime and the such affairs he escapes at once and enlists in the believe him gunity of the crime, and, in order to avoid the tedious intgation incident to such affairs, he escapes at once and entists in the army. The battle in the fourth act is made the occasion for a display of horseflesh of a kind not to have been foundlast week in Madison Squares Garden. The remarkable evolutions of these sagacious and stirrited animals on the little stage, and the caim resignation of the beast ridden by the Confederate General, awaken much admiring comment. At the close of the borse show the Union soldiers charge, and come swarming over the breastworks with a firing of gins which fills the theatre with smoke and noise. Through all these scones of crime love, and carriage the funny man wanders, the embodiment of cheerial stage humor. He even brightens Anderso-ville prison by whoeling a barrel across the stage, and induging in merry and familiar jests, while in the third act his exploits with a deanter of wine vividly recall the painty days of Anglo-Saxon farce.

The assemblage of specialists at Tony Pastor's is not changed from last week as to its more important members, for Mile Duclere, J. W. Kelly, Mr. Paster, and Ward and Vokes remain. The changes bring in the Big Four. Phyllis Allen, Billy Carter, Joo Lewis, the Whalleys, Girard Leon, and the donkey actors. The next l'aster importation will be a London vocalist called Lillie Langtry. Koster & Bial's programme names itarriett Vernon, who is amounced to wear a costume which won for her, at a London ball, a prize for being the best-dreased wor an tresent; Ada Beeve, who has two new somes, a troupe of Spanish troubabours called the Tortanda, Cara Qualitz, Clara Neumann Edmee Lescott, the Del-Melys, and the Algerian acrobats. This is the last week of "The hob-l-noor." The day is not far distant when soffering audiences will rise up against or stay away from those so-called plays which are written to suit the slender abilities of actors we have gained nopularity on the variety stag. Loses pieces are turned out with great rapidity, and at slight trouble, by experts who require no provocation except an order from a would-be star and a cash detooit. In a work of this sort, opportunity is afforded to the purchaser to introduce every impersonation in his reportoire. programme names Harriett Vernon, who is are turned out with great rapidity, and at slight trouble, by exterts who resulte no provocation except an order from a would-ho star and a cash deposit. In a work of this sort, opportunity is affected to the nurchaser to introduce every impossibilities can be induced to listen to, and to perform as many dances as will, in the author's indiament, iend an air of rhythmle garety to the performance. Within the past year many men and women who are well liked on the cardeville stage have essayed starring tours with pieces of this description, and it is not to be wondered at that most of them have come to grief. But they have not all succumbed to adverse could be withdrawn without detriment to the American stage. This starring mania seems all the more extraordinary when one takes into consideration the large salaries paid by managers to popular variety artists like ites into consideration the large salarios paid by managers to popular variety artists like ites into consideration the large salarios paid by managers to popular variety artists like ites into consideration the large salarios paid by managers in a piece called "Playmates," constructed for the purpose of introducing in a whole evening's entertainment the three or four specialities which she used to compress into ten minutes. Miss Bonehill will probably find it to her advantage to follow the example of Lydia Yeamans. Mark Murphy, and other acceptable vaudeville people, and to return to a form of entertainment in which she is valuable.

SOME POEMS WORTH READING.

Bong. The flowers are dead, the trees are bare, The cock is still at morn: Bo frosty flows the winter air
He dare not wind his horn.
But though the time is cold, my leve,

My heart is warm for thee; What serrow can it hold, my love, if then be true to me. If thou be true to me?

The dead are frozen in the monid, The rime is on the tomb, And blow it bot, or blow it cold, They it know the day of Doom. But though the frost is low, my love My heart is warm for thee;

What sorrow can it know, my love So thou he true to me to thou be true to me! I met my friend upon the heath,
I craved his favor high;
But up his award sprang from its sheath,

And anger from his eye. But what though friends forget, my love, And can nor fear, nor fret, my love,

While thou art true to me.

While thou art true to me!

## The Uncarned Increment.

They say it can't belong to those Who own the land : What, then, becomes of enterprise, of brain as well as hand ! Much value flows to real estate By time and situation: The owner owns all increment. If not, absurd's his station

For why would any one possess A piece of ground, whose price Must never rise by accident, Or throw of fortune's dice ! Not every one devotes his funds And not alone by industry Comes higher valuation,

The so-called "unearned increment" Is not unearned; The risk of loss as well as gain Is seen or later learne 1. Oh, folly of the "single tax": Honor to degradation Falls, when such vain theories Can mystify a nation !

Retrospective. From the Boston Transcript. In a wagon made of willow

Wheeled I once a little malden,
Einstels shining on the pillow,
Rolling honoward, treasure laden,
Like a toat upon the billow. Ten years field ohl how I missed her When I left the village school: But she said she dibe my sister, As we lingered by the pool. And I passionately kissed her. Ten more hopeful years renew it; Lattic wagen made of willow, Laving eyes are hent to view it. Lowing hands ad not the pillow, And we've fit ed rockers to it!

From the Atlanta Constitution A little book, with here and there a leaf.
Turned at some tender passage | how it seems.
To speak to me, to till my sou with dreams.
Sweet as first rove and beautiful as brief!
Bure was her glory, on this base her grief,
For tears have standed it, here the samight streams.
And there the stars withheld from her their beams.
And sorrow sought her white soul like a thief. And here her name, and as I breathe the aweet, Soft syllables, a presence in the room Sheds a rare radiance, but I may not look; The yellowed leaves are fluttering at my fest, The first is gone; and I, lost in the gloom. Weep like a woman o'er this little book! FRANK L. STANFOR.

A Citizen of No Mean City. From the Greefand Leader.

Day follows day; yea, nothing is unchanging.

Only in vanity may all compare.

On, for a vision from the Land Arcadia;

For I, too, have been there.

Yet of no country are we made the freemen till to that country we allegrance swear, Lovers of earth, I and my kin before me, In ways well trodden ever did we fare:

This morning in the wood I told of fairies:
The wonder and belief had equal share
In a child eyes as, dropping wealth of bluebella,
She fed to kissing me with sudden care,
Stirring dream memories of the Land Arcadia,
For I. too, have been there:

Vague discontent, with ories of hearenly yearning, and life in all things the wide earth may bear. He wested by the training of the mounts of And by the layered shades of the old cedar,

Heavy from roses bung the breathless air; When my love gave the answer ad awaited, With a slow annie, to the broad moonlight rare: Give me your hands, ye of the Land Arcadia, For I, too, have been there.

I watched her pass into the far-off country.

I watched her pass into the far-off country.

Hand in my hand she had gone forth to where
Message, voce, touch of mine, cound never reach her:
Timputuous rose, destroning numb despair,
A mighty longing for the Land Arcadia;
Sirely the loved are there:

Sudden, the open secret of our birthright,
Through the commonplace all unaware;

Thruis through the cummonplace all unawar Scaring anew at joy, I win not gladness. But simpler eiter, a divinerair. Where shine the star's guiding to lost Arcadia: Surely I, too, go there:

Lo! I am here a stranger and a pligrim, A sujourner, as all my fathers were; Nor knew they rest far from the Land Arcadia, If they had once been there:

From the Detroit Tribuna.
The maiden's head upon his breast in simple trust re-Her little hand within his own was lovingly enclosed. No doubt, no fear, could enter there. In fullest confi dence

She listened to the words of love he spoke in tones intened.

she could produce the phonograph's report of what he said.

Dies one the better for a couch well draped? Listen: There walked among us one who lay Nightly beneath a silken role; by day From tol some measure moments be secaped, And all the rest was care, and anxious play Of straining thought upon his gathered gold: How little be might lose, how much might hold To breel and multiply beneath his sway. One day he died. Where he was wont to stand With empty smiles before obsequious guests, He lay unmoved. A hypocritic band In black, they wept, and wondered what bequests

On the Frontler. Two giant minds have stamped the mental world, Instructors of our times and times to be;

Would fall: and thought, with comfortable cheer:

This mighty man is gone, but we are here."

Telling to bring mankind to harmony. moke from each study on the frontier curies. They sear hel more for finality than growth, Not for the footprint but the thought of God. They worshipped wisdom in the chastening rod That scars transcressors; and yet both Felt Heavity as she moves through cycles vast, And knew the hopefulness that cheers us here In our promotton toward the perfect sphere; They loved the future and esteemed the past, ere their lives, O man! for no er again Will this old world contain two lovelle FOR ARD S. CREAMER

have heard the cheers of nations over emblems and orations. I have heard the yells of brokers in their hubbub on

loud entreatings, and have listened to the war cry of big Injuna at

have walked where snorers slumbered, lived with limatics unnumbered.

And have listened to the ocean as it lashed a shore of But these no ser altogether, made by man and beast

and weather,
Are as nothing to the racket every day within our broth There are kids of all dimensions, acresching, yelling their intentions;
There are women towing madly from the windows to

the same; There are actaines grinders ringing, there are wouldbe artists aloging.
And the boarding-house planes would put Bedlam quite to shame. There are trucks forever relling, there are feet forever

strolling: There are rag men shrilly calling with a never-But the huckster with his apples, cauliflower and cabbage, grapples of honor, and proceeds to down the rest.

LULARS W. SHRILDON, QUESTIONS BY SUN READERS.

Of course it doesn't apply to you; it must be for some one else that we remark that a person who doesn't sign his name and address will not get an answer in this column. Equally certain is it that when we say that it takes generally from eight to thirteen weeks to get an answer here, we mean that it takes some one else that time to get an answer, and that in your case we'll answer to morrow, or even to day. Of course it a so. It is always the other man or the other woman that we remind.

Well, in spite of the legal and historical authorities countried by its last week about the little indentation.

In the City Hall Park rating an indefinite number of years ago, it seems that there really was such a capital Atleast, several old gentlemen, who give their age and dates, remember such a joy in the wall about the park; and this letter, like others in its general con

tents, expisits matters satisfactorily:

Your correspondent is too far south in his location of
"Ine log to which he evidently refers it was about
midway between the Hall of Records and Chambers
street, on the Centra street line. In shape it was something like this—assuming that the noticed line represents centre street;

00000000000000000

It occurred from the following circumstance. When Centre street at the interposition of the unit Harlein Railrond was opened through the book, called Tryon row so as to interfere Park row one of the lots to be taken projected at one of its angles amont a four in the manner indicated beyond the line of the proposed law street into the park. The commissioners to open the street that he authority to take any proposity beyond the exact line marked out, and suggested to the word of the for trom which the jog gested to the word of the for trom which the jog was cut off that he throw "the jog" in Trinking he had a big thing the only wanted "Studye for the jog", the owner would have none of it. Whereupon the city, built its force around him and three his "jog" into the common, its dist without realizing, and his first the common, its dist without realizing and his frice were remarked to be shot truly represent the meters and bounds of new mersping of he city. Should, however, the cut ever purpose to build up to the street ine, that 2 by 15 met realizing and part and builds of new mersping of the city. Should, however, the cut ever purpose to build up to the street ine, that 2 by 15 met realizing and part and parcel of the city reality.

We thank these gentlemen for their interest in the matter and for their corrections.

matter and for their corrections.

1. Is there a Justice of the Peace in New York city! 2. How are Justices of the Peace appointed in New York and Boston? 3. Catha real estate agent be a Justice of the Peace? 4. Are that two first two thirds of the real estate agents in New York or Buston Justices of the Peace. 3. Activity of Management of the Peace in a city? Management of the Peace we have Pointed Justices and Civil Justices. The Pointe Justices look after the Activity of the Peace we have Pointed Justices and Civil Justices. The Pointe Justices look after the criminal matter a set the Catha Company.

after the criminal matters and the Civil Justices after the civil cases that in the country are manazed by the Justices of the Peace. 2. The Mayor of New York appoints the Police Justices, the Civil Justices are slected by the prople. We don't know the procedure in Boston. 3. There is nothing to prevent him. 4. We think not. We think that you have in mind the commissioners of deeds and the notaries public; almost every real estate agent holds either a commissionership of deeds, or a notary-hip. In the country, a Justice of the Peace can do the work of both Commissioner and notary. 5. As a rule, there are no Justices of the Peace in a city. In some cities you will find Justices of the Peace; but they hold their office as county officials, not as city officials, and they take cognizance of mat-ters coming up under the county laws as distinct from the city. In this city, we have no Justices of the Peace, because New York city and New York county are conterminous, and the county has no existence apart from the city. But in Boston, and in Brooklyn, there are Justices of the Peace, whose business is with county matters and not with city affairs or inwa.

Is the Trunk Line Association incorporated under the laws of this or any other state. Wind are its pow-ers? Has it legal rights to enforce payment of rates, whether considered exemitant or not by the mor-chant? In the classification of rates is the control-ling power? By whom is the Commissioner appoint ed? Does his position in any way interfere with that of the State Arbitrator? The Trunk Line Association is not incorporated any
where. It is composed of representatives of the various railroads, who combine to prevent rate cutting, Ac. It is practically a railroad trust. These represen tatives, generally the Presidents and managers sim-ply agree among themselves to be bound by the regu-lations of their association. There is no logal way of enforcing those regulations. If a road leaves the association it can't get back without the consent of the association, and if it went out for some disagreement or was put out for some action against the regulations, it must square matters. If it goes out, the whole force of the association is exerted against it. The association is paramount over the rates, &c. of its reads. There are three Commissioners now, appointed by the association. They have nothing to do with the State Arbitrator, except as being an interested part; in matters that may come up before him.

1. Is there any State in the Union where a man can vote for Freedomial electors who is not d naive, and has been possible to be a control of the form of the freedom of the freed

1. Yes; there is a number of States in which an alien who has taken out his first papers and has lived there for a year, more or less, may vote for Presidential electors. These are mostly Western and Southern States, which have passed their election laws seem ingly with the hope of inducing persons to settle on their territory. These States are: Alabama, Arkansas, Colora io, Fieraia, Indiana, Kansas, Louisiana, Michigan, Minnesota, Missouri, Nebraska, North Dakota Oregon, South Dakota, Wisconsin 2, No. it is wholly in accordance with the Constitution. Article II, section I clause 2 says "Each State shall appoint to spec ter of electors, "Ac. It is within the power of the State to permit aliens to vote. 3, Yes. Bon't they close on naturday afternoons, which certainly are not made helidays by the President.

What are "rectified whiskey," "mollified whiskey, "Rectified whiskey" is whiskey that has been re distilled and freed from impurities and crudities of various soils, and has been colored and flavored to suit "Mointed whiskey" presumably has been kept until it is softened and no longer rough and harsh "Proof spirit" is a spirit which contains by weight i 100 carts 50.76 of water and 40.24 of atcohol. It : called so because it is the weakest spirit which will in the rough proof or test of exploding gunpowder which has been moistened with it and then kindled. One hundred per cent, proof is pure alcohol; you cannot get a 100 per cent, spirit. A spirit may be so distriled and expressed that it will give 95 per cent, of alcohol, but not 100 per cent, thereof.

You descried, too-descried your wife first, and you regiment next, sh't You're a moe Amer can citizen of enlistment would have expired two years or more ago, you can't be arrected for descring from the army; if your emistment has excited within two years, you'll have to wait until the two years are up.

have to wait until the two years are up.

1. Who was Randolph Silvester, who lived in England during the reign of I-dward 1.7.2. In croquet, as played by experis, when A.5 ball is dead on Rs. but not on Ca, which is near Rs. and A. in attempting to this Castikes Rs. I had that a ball stays where it rolls, and he forfeits his right to continue playing until his next turn in regular order, while an experiment of more contends that A's hall must be re urined to the sput from whence the shot was made, where it remains until his next turn. Which is right?

C. W. T.

1. We do not know. We find no mention of him in

THE ARIZONA RICKER.

The Editor Plays Poker with Black Dan, the Singe Robber.

A GREAT GAME.-When we came into town last Saturday on the Lone Tree trail with a man walking beside our mule, and that man was duly turned over to the City Marshal and locked up, the Kicker office was beeleged with anxious inquirers. When it was further known that our prisoner was Black Dan, the stage robber and highwayman, we were obliged to take our stand on the City Hall steps and ex-

plain to the crowd how we captured him.
We started for Lone Tree about 9 o'clock in the forenoon and were cantering up the hill on the far side of Horse Creek when a human critter jumped out of the bushes with a gun in either hand and ordered us to "hands up."

Up went our hands without any delay, and before we had got a good look at the stranger. When we had time to look him over we sized him up for a chap who knew all about the highwayman business, but was short on the noble game of poker. When we had descended and shelled out we felt to inquire if he rated and shelled out we rete to make himself a good hand at the game.

your eyes, but that's my best hold! I'd never have turned to this if I could have found any one to play poker with me for \$1 ante! Do you know a full house from a pair of trays?

Our respect for truth compelled us to answer that we did. We also stated that we had a new deck of cards in our outfit on the grass at his feet, and that our errand at Lone Tree was to play a little game with the editor of the Gazette and probably return home possessed of his paper cutter. The stranger invited us to all down under a tree and begin business, and he was liberal enough to lend us \$5 of our own money as capital to start on. We cannot deny that we had marked those cards so as to get the better of our esteemed Lone Tree contemporary. On the first hand out the stranger got two pairs, and we took three jacks, and we got back our watch and \$20 on his call. We were willing to ouit then, but he yelled at us: "Yer can't quit! We've only jest begun!

Gimme them 'ere keerds till I deals!" We were deeply pained to observe that on this occasion we got a flush, while our friend had only a pair of aces and failed to strongthen his hand on the draw. We didn't want him to raise us, but he was an obstinate man, and the result was that we got back our other \$10 and both our guns

"Whoop! But it's all fool's luck!" he rells at us as we laid down our hands. "Ante up and deal them 'ere keerds, and may the Lord hey mercy on your soul!"

We didn't want to go on robbing a poor but respectable highwayman, but he insisted, and, much against our will, we shuffled him of three jacks and took three queens ourself. Neither of us got anything in the draw, but the critter at once wagered one of his guns. We saw him and raised him a six-shooter. He saw us and laid down his watch. We saw that and put up \$40 in cash, and he called. When he saw our hand he jumped up and yelled: "Whoopee! Whoop! Stranger, who mought

you be, and when did you buy this 'ere airth to

prance around on so gayly?"

We replied that we were a humble editor, willing to let our feeble light shine as far as it would, and he jumped a foot high and

willing to let our feeble light shine as far as it would, and he jumped a foot high and screamed:

"Durn a lop-eared, cross-eyed, long-haired cuss of an editor! You don't knew shucks about this noble game of poker! Gimme them keerds and git ready to be riz out o' this game and over the creek!"

We didn't want to do it, but had to—that is, we got four aces on the deal, and noticed that he only got two pairs and didn't help his hand any on the draw. We bet him \$10, and he smiled like a June day as he blandly said:

"Critter, mebbe you know I'm Black Dan, the road agent. Here's \$100, and here am LI'll put my dollars and my liberty agin your lose, you'll hev to travel on foot."

We hesitated. We just felt doggoned mean to beat a horny-handed toller out of his last dollar and more, but he whooped and called us a coyote, and we had to do it. When we laid down our hand, he sat and looked at us for a couple of minutes without saying a word. Then he whispered:

"Critter, lead the way! I'm a reptile as never breaks my word!"

We offered him his liberty, being a bit anxious to continue on to Lone Tree and tackle our esteemed contemporary, but he declined it, and we brought him in and turned him over to the law. That he dug his way out of the lockup that same night and escaped is nothing against him. He was probably seized with aft of homesickness. To our subscribers outside of Arizona we would explain that the game of poker is a simple, humble game, with nothing wicked about it, It is mostly indulged in by editors for its soothing effect on the mind, and wherethe ante is a dollar and there is no limit the excitenent acts like a tonic to brace up the weary and exhausted. brace up the weary and exhausted.

THREE WIVES IN A PICKLE.

But It Will be Worse for "Plebles" Wh

ANSONIA. Nov. 18.-Two very wrathful women are urging the police of Birmingham and the deputy sheriffs of New Haven county to find Dwight L. Hitchcock of Bethany, little town a few miles east of here. Hitchcock is commonly known as "Pickles." For several years he has made a living by digging horseradish, grating it, and going from house to house in the villages in this county selling it. He also makes his own pickles and disposes of them in like manner. It has just transpired that three women claim him as a husband. and his name has never yet appeared in a divorce court. Twenty-one years ago Hitchcock married Martha Ford of Bethany, and for two cears they lived together on a little farm which he owned in that town. Quarrels were frequent, owing, it is said, to his attentions to other women when on his peddling trips. About twelve years ago Mrs. Hitchcock lefther husband and went home to her parents, paying no more attention to the horseradish man. Hitchcock soon solaced himself in the smiles of Winnie Pour, a fair-looking young woman. whom he claimed to have married, and who took up her residence with him in the house descried by his first wife. Here they lived for ten years, the second wife bearing him two children. The first wife often threatened to prosecute him for bleamy, but for some reaon in the same old way, peddling pickles and horseradish, for ten years. One night, two years ago, the second wife, after a quarrel, years age, the second wife, after a quarrel, arising, so it is said, from the same cause as that with his first wife, packed her belongings, and, taking her two children, left for her home. This dieln't dishearten Hitchoock. He set about looking for No. 3, and he soon found her over in Fair Hayen. Her name was Eliza Mctann, 24 years old, of prepossessing appearance, and, levall accounts, a very respectable girl. They became engaged in spite of the widowed nother a obsertious. Arrangements

to the spot from whence the shot was mane, where it remains until his next size. We will have the statistic of the spot of the straint any work of reference. 2. The logic of the situation requires that As buil should remain where it roke, so should be lift where it rolls, while a close his turn.

Which of the following quotations is as given by the author, and who was the author. We have choose too least, "or "ful two wils chosen the least."

Bartiett, in his mith edition, works back and thought is in blook in, chapter 12, or the "hounding diffusion the lates to he chosen." But it is not been as the author, and the same of two exists the least as a ways to be chosen. But it is not been as a way at the straint of the world in the six of the chosen and the straint of the world in the six of the chosen. But it is not been as a way at the straint of the six of the chosen. But it is not been as a six of the chosen. But it is not been as a six of the six of the chosen. But it is not six of the six of the chosen. But it is not six of the six of the chosen. But it is not six of the six of the chosen. But it is not six of the six of the chosen and the six of the chosen. But it is not six of the six of the chosen. But it is not six of the six of the chosen. But it is not six of the six of the chosen. But it is not six of the six of the six of the chosen. But it is not six of the six o